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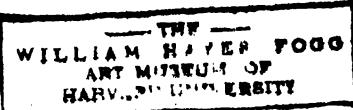
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HANDBOOK
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DETROIT MUSEUM OF ART,

COMPILED BY JAMES E. SCRIPPS.

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PREFACE.

It is the purpose of the Trustees of the Detroit Museum of Art to issue a series of handbooks explanatory of the objects on exhibition in the various galleries of the Museum. The handbook to the pictures herewith presented is the first of the series, and it is to be shortly followed by one on the Japanese collection, and that in turn by others.

In the following catalogue the pictures are separated into two classes—old masters, or pictures painted before the beginning of the 19th century, and modern pictures, which include those painted since A. D. 1800. With the exception of the first picture in the catalogue, which is given prominence as the first work of art acquired by the Detroit Museum and from its having been a gift from Pope Leo XIII., the old masters are arranged in chronological order, as they appeared in a former catalogue issued in 1889. The modern pictures, with the exception of the great and famous work of Rembrandt Peale, are arranged by the artists' names in their alphabetical order.

It is believed that by a careful study of this catalogue in connection with the pictures the educational value of the Museum will be greatly enhanced.

In order to encourage this the price of the catalogue has been put at the small sum of ten cents.

J. E. S.

Detroit, October 10, 1895.



OLD MASTERS.

SCHOOL OF NORTHERN ITALY OF THE 16th CENTURY.

Painter unknown.

I The Spiritual Betrothal of St. Catherine of Alexandria with the Infant Jesus; representing symbolically the mystic union between Christ and the Church. In the center sits the Blessed Virgin in a light red tunic and blue mantle, facing to the right, with her right hand uplifted, while with her left she holds the Infant Jesus, seated on a cushion, upon her lap. The latter is nude but for a veil lightly thrown over his left shoulder. In his right hand he holds a ring. St. Catherine, in a rich robe and coronet of pearls, stands or kneels at the right with bowed head. She presents her right hand to the Savior, her left being pressed to her breast. Behind her stands St. Joseph in meditation, leaning upon his staff. At the left of the Virgin stands St. Anthony of Padua, in the brown garb of the Franciscan order, the nimbus about his head, and a bunch of lilies in his hand.

St. Catherine, according to the legend, was an Egyptian princess of great beauty and learning who lived in the third century. When 14 years of age, by the death of her father, she became queen. Being pressed to marry she set her heart on the highest perfection to be found in a husband. At this juncture a hermit gave her a picture of the Blessed Virgin and her Son, for the latter of whom she was immediately filled with love. Later she dreamed that she was espoused to the Savior, and on awaking in the morning found upon her finger a betrothal ring. She suffered martyrdom in A. D. 307.

St. Anthony of Padua was born in Portugal and joined the Franciscan order during the life-time of its founder. He was a young man of great learning and eloquence. He

died in Padua in A. D. 1231. His appearance in the same picture with St. Catherine, who lived 900 years earlier, is one of those anachronisms so common with the older painters. He is always represented as a youthful monk, and the lily is his special emblem.

This picture is painted on canvas and is 36 inches high by 51 long. It was acquired by the Detroit Museum of Art in this way: In 1883 when preparations were making for the great art loan exhibition of that year, Richard Storrs Willis, through clerical friends, solicited of His Holiness Pope Leo XIII. the contribution of a picture from the Vatican. In response this one was received with the Pope's blessing. It was then in an old and inferior frame, and sadly needed cleaning. Some time later the leading Catholics of Detroit made up a subscription with which to provide for it the handsome frame, enriched above with the papal arms, which now surrounds it. At the same time the late Lewis T. Ives carefully cleaned the canvas, developing a brilliancy little before expected.

Various conjectures as to the name of the painter have been hazarded, but all that can be said about it with certainty is that it was painted in Northern Italy (perhaps Padua) by some artist influenced both by Correggio and Titian.

BYZANTINE SCHOOL OF THE 13th CENTURY. The artists of Constantinople, driven to seek new fields by the opposition to pictures inculcated by the Greek Church, found an asylum in the monasteries of Italy, where they pursued their art. From this beginning sprang the famous revival of art in Italy which culminated in the 15th century. These Byzantine paintings are always on wood, usually cut to a convex surface, and are always on a gold ground.

2 St. Mercurius. He wears a rich velvet tunic with flowing gold chlamys, and is armed with a sabre, bow and arrows, and a small round shield. The name of the subject appears on the small red disc in the right upper corner in Greek characters.

St. Mercurius was an officer in the service of the Emperor Julian, the Apostate, by whom he was put to death for his loyalty to the Christian faith. On the eve of the battle with the Persians in which Julian lost his

life, St. Basil the Great had a vision in which the Virgin Mary appeared to him and bade him go to the tomb of Mercurius and awaken him that he might slay the apostate. On reaching the tomb he found the body missing, also the arms which had been laid by his side. The next day he again visited the tomb, when he found the body at rest in its place, but the lance freshly stained with blood. It then transpired that in the course of the battle an unknown warrior, bareheaded, pale and ghastly, and mounted on a white horse, charged at Julian, and having pierced him through the body vanished as suddenly as he had appeared.

Size: h. 8 $\frac{3}{4}$ in., w. 6 $\frac{3}{4}$ in. Presented by J. E. Scripps, Oct., 1889.

GIOTTO DI BONDONE (attributed to) Early Florentine School. Giotto (pronounced Jotto) was born in 1276 and died in 1336. He was originally a shepherd boy. He was discovered drawing a sheep upon a slab of stone by Cimabue, who took him home and gave him lessons in painting, in which art he soon excelled his master. He became the greatest painter of his century. He was an architect also, and designed the beautiful bell tower of the cathedral at Florence, still known as Giotto's tower.

3 A small triptych Altar-piece. Center compartment, the Madonna and child enthroned under a baldacchino; at the right a female saint with book and palm; at the left a male saint with slender cross. Above, on either side of the throne, another female saint. Left wing: the nativity and angel appearing to the shepherds. Right wing: the crucifixion. In the angles of the wings, the annunciation, both the angel and the Virgin sitting. The predella contains dragons in small quatrefoil panels.

Wood: Center compartment, h. 18 $\frac{1}{2}$ in., w. 8 $\frac{3}{4}$ in. From the collection of the Marchese del Turco at Florence, where it had for some generations been esteemed a genuine work of Giotto. Presented by J. E. Scripps.

ALESSIO BALDOVINETTI (1368-1448) Early Florentine School.

4 The Virgin adoring the Infant Savior. The latter lies in the foreground with his head on a cushion. The Virgin stands at the right, with her hands folded as in prayer, gazing down upon the child. At the left is the infant John the Baptist with a coat of skins and a small cross. The heads of all three are encircled with nimbus of gold. Two other child heads are peeping from between the principal characters. The Holy Ghost is descending from above in form of a dove, and a broken pomegranate, the symbol of eternal life, lies on the ground at the right.

Wood, arched: h. 28 $\frac{1}{2}$ in., w. 16 in. From the collection of the Tassi family, Florence. Presented by J. E. Scripps.

FLEMISH SCHOOL OF THE 15th CENTURY. Painter unknown, but the delicately shaded face of the mother, the peculiarly shaped eyes and the long, slender fingers suggest the style of Roger Van der Weyden (1400-1464).

5 The Virgin in a black velvet dress, with a rich jeweled necklace and a blue mantle, holds the infant Savior on her right knee. Her right hand supports the child, while with her left she presents him with a red rose. The infant, in a single garment of white, holds a rose bud in his right hand and extends the other to receive the proffered flower. Ground of interlaced work of gold and color.

Wood: h. 20 $\frac{1}{2}$ in., w. 13 $\frac{1}{2}$ in. Purchased in Cologne. Presented by J. E. Scripps.

HUGO VAN DER GOES (1405-1480), Pupil of Jan Van Eyck. Early Flemish School.

6 The Virgin, seated on a marble throne under an open portico, holds the Infant Savior on her right knee. She holds a book in her left hand, the leaves of which the child turns over. She wears a rich dark velvet dress with an ample red mantle. The child wears a simple garment

of white. The heads of both are surrounded by nimbususes of gold rays, those of the child taking the form of a cross. In the background is seen a Flemish street, with churches and chateaux, and three small figures walking.

Wood: h. 27 $\frac{1}{4}$ in., w. 22 in. From the private collection of a former director of the Uffizi Gallery, Florence. Presented by J. E. Scripps.

FRA FILIPPO LIPPI (1412-1469) (attributed to). Florentine School. Lippi was a monk, but gave up the cloister to live with a nun whom he abducted from her convent in 1459. His artistic talents procured him immunity for the offense. He is reckoned one of the greatest of the Italian painters.

7 The Virgin stands holding the infant Savior on her left arm. She is clad in a red tunic and blue mantle, and has a nimbus of gold about her head. The child has one of red with three gold discs, suggesting the cross. Two saints stand one on either side in attitudes of adoration.

Wood: Arched, h. 19 $\frac{1}{2}$ in., w. 14 in. Purchased of Luigi Pisani, Florence. Presented by J. E. Scripps.

MASO GUIDI (called Masaccio) (1417-1443) Florentine School. He is best known by his frescoes in the Carmine Church, Florence.

8 Portrait of a man, supposed to be of the artist himself. Monogram at right upper corner composed of the letters A. F. P. C., followed by the letters A. S. M.

Wood: h. 15 $\frac{1}{4}$ in., w. 11 $\frac{1}{4}$ in. From the collection of the Marchese Caruana, Florence. Presented by J. E. Scripps.

SANO DI PIETRO (attributed to) Sienese School of the 15th Century.

9 The Coronation of the Virgin. On a gold ground we see a marble throne upon which Christ and the Virgin are seated. The former places a crown upon the latter's head, who receives it with humility. On either side an adoring angel. A winged cherub head above in a raised trefoil.

Below are four saints. At the left St. Peter with book and keys, and next him St. John the Baptist, with cross, scroll and garment of skins. On the right is St. Paul with sword and scroll, and by him another aged saint with small cross and book. Under the picture is the Latin inscription, "Veni de Libano . . . Coronaberis," a quotation from the Vulgate, Canticle of Canticles, Chap. IV, ver. 8, translated, "Come from Libanus, thou shalt be crowned." Still below this is a predella, or base, on which, upon three medalions appear; right, Mary Magdalene; center, Christ rising from a sarcophagus; left, the Virgin Mary.

Wood, Gothic arched: h. 34 $\frac{1}{2}$ in., w. 20 $\frac{1}{4}$ in. Purchased in Siena.
Presented by J. E. Scripps.

GIOVANNI BELLINI (1422-1512), Founder of the Venetian School and instructor of Titian. His finest works are his madonnas, found in several of the churches of Venice.

10 Portraits of an Italian nobleman and his wife, with the names of the subjects inscribed on tablets suspended above. These are only partly legible; they read "Joanes Paulus & Aug . . . nis," the dots representing the illegible characters.

Canvas: h. 15 in., l. 21 $\frac{1}{2}$ in. From the collection of Henry Wilkinson, of Enfield, England. Presented by J. E. Scripps.

LEONARDO DA VINCI (1452-1519) (attributed to). Lombard School. Leonardo worked in Milan, Florence and Rome. He ranks with Raphael, Michelangelo, Titian and Correggio as one of the five greatest of the Italian painters. His best known work is the fresco of the Last Supper at Milan.

11 Salvator Mundi (The Savior of the World). He is represented with long curling hair parted in the middle, and short beard. The right hand is raised in the act of blessing and the left holds a crystal globe. He wears a jeweled robe.

Wood: h. 26 in., w. 19 in. This picture is reputed to have belonged to the Kings of France down to the time of the revolution of 1789.

It was later purchased from a French gentleman by a Mr. Parke, who died in 1821, and in whose family it subsequently long remained. In 1889 it was sold at Christie's, in London. Presented by J. E. Scripps.

BERNARDO PINTURICCHIO (1454-1513) (attributed to). Umbrian School. His most famous works are the frescoes in the library of the Cathedral of Siena.

12 The Marriage of the Virgin. According to the legend when Mary was 14 years old an angel instructed the priest Zacharias to call together all the widowers among the people and require each to bring his rod. The several rods were deposited in the temple over night, and next morning that of Joseph was found to have budded and flowered. He was accordingly assigned as the husband of Mary and all the others broke their rods in despair.

Canvas: h. 24 $\frac{1}{4}$ in., l. 40 $\frac{1}{4}$ in. Presented by J. E. Scripps.

QUENTIN MASSYS (1460-1530). Connecting link between the early and later Flemish Schools. Massys was a blacksmith by trade, and a highly ornamental well-pagoda of his work is still to be seen in the square in front of the cathedral at Antwerp. In order to ingratiate himself into the favor of a painter whose daughter he wished to marry he took up painting and with great success. His best known works are subjects taken from common life, as his celebrated picture known as the Misers in Windsor Castle.

13 The Virgin seated in the open air, with fawn colored dress, fur cuffs, red mantle and white head dress, holds the Infant Jesus on her left knee. The child embraces the mother with animation. A peach and bunch of grapes on a ledge in the foreground. Background a rocky landscape with castle and city at the right, and minute figures walking in a public square.

Wood: h. 21 $\frac{1}{4}$ in., w. 15 $\frac{1}{4}$ in. From the private collection of Signor Cassa Murata, director of the Pitti Palace Gallery, Florence, under the last Grand Duke of Tuscany. Presented by J. E. Scripps.

14 The Misers (a replica of the picture in Windsor Castle). In a wainscoted room we see two aged persons sitting

before a table, the one at the left writing in an account book, the other leaning the right arm on the shoulder of the first. Before them they have a heap of gold and silver coins and jewelry, also a portable inkstand with a cord for carrying it, and a curious leather pouch with compartments. A parrot sits on a perch at the left, and on a shelf above we see a box of parchment documents with their seals, also a candlestick.

There are several repetitions of this picture in different public galleries, in the execution of which the artist is believed to have been assisted by his son, Jan Massys (1500-1570).

Canvass: h. 46 $\frac{1}{2}$ in., w. 38 in. From the Gatton Hall collection formed in the early part of this century by Lord Monson, and dispersed in 1888. Presented by J. E. Scripps.

GIAMBATTISTA CIMA, called CONEGLIANO, Venetian School. Pupil of Giovanni Bellini. Worked between the years 1489 and 1508.

15 The Madonna in a blue drapery adoring the Infant Savior, who is seated on a ledge or parapet before her. The mother's hands are folded as if in prayer, as she gazes down on the child. The latter is nude and reaches his left hand to his mother's as if to deprecate the homage rendered. Rocks at the left in the background, with trees and a church on their summit. Signed at the right, "Joannes Bta. Coneglanesis."

Wood: h. 26 $\frac{1}{2}$ in., w. 19 in. From the collections successively of M. de Bammerville, Rev. W. Davenport-Bromley and Mrs. Sloane Stanley, of London. Presented by J. E. Scripps.

JEROME BOS, or BOSCHE (1470-1518), Early Dutch School. Bos was famous for the grotesqueness of his subjects. Although ridiculous they are treated with singular ingenuity.

16 The Last Judgment. The picture consists of two parts, a celestial and a terrestrial. In the former the Savior occu-

plies the center, seated upon a rainbow with his feet on an orb of crystal, which is borne by the three angels, who are blowing the last trump. At his right (left of the picture) sits the Virgin in rich blue robes, with eleven female attendants, who occupy carved stalls like those in a cathedral. The Angel Gabriel presents a crown to the Virgin. On the other side of the Savior sits an angel with the sword of justice, and seven enthroned church dignitaries. A figure clad in a loose brown robe with bare arms and leg bare to the knee advances with outstretched hands as if petitioning for mercy upon the world below. In the lower portion of the picture we see in the distance on the right an expanse of sea with ships; on the left Paradise, with a fountain, trees, and figures dancing. In the foreground on the left St. Peter with the keys, with eyes uplifted to the Savior. Crowding about him are the nude figures of the redeemed. In the center the dead rising from their graves and three angels contending with demons for their possession. At the right the great dragon with gaping mouth, down whose throat is seen a great fire with a cauldron filled with the bodies of the damned. Emanating from the dragon are various fantastic demons.

Wood: h. 22 $\frac{1}{2}$ in., w. 23 $\frac{1}{2}$ in. This picture was formerly in the collection of Louis Philippe, last King of the French, and more recently in that of John Neuwenhuys, of Brussels, an eminent connoisseur. Presented by J. E. Scripps.

TITIAN (TIZIANO VECELLIO) (1477-1576), Venetian School.

Especially famous as a colorist, in which he excelled all his contemporaries, and for the perfection of his portraits. He ranks as one of the greatest five Italian painters.

17 The Entombment of Christ. The Savior enveloped in a winding sheet is carried by Joseph of Arimathea, Nicodemus and St. John. To the left Mary Magdalene supports the Holy Virgin.

Canvas: h. 54 in., l. 82 $\frac{1}{2}$ in. This picture corresponds closely to Titian's famous picture of the same subject in the Louvre at Paris. It was formerly the property of Prince Erizzo, and was purchased in Venice in 1838 by Lord Monson, in whose collection at Gatton Park,

Surrey, England, it remained till the sale of the collection in May, 1888. Presented by J. E. Scripps.

18 Nymph and Satyr. The nymph at the left, with mantle of fur looped over her shoulder, long ear-drops, and wreath of ivy in her hair, is embraced by a satyr, one of whose long ears she playfully pulls.

Nymphs in mythology are female divinities of a lower rank, represented in works of art as beautiful maidens, partially or entirely nude. Satyrs or fauns, are the gods of the fields, and are represented with bristly hair, horns, pointed ears and sometimes a tail. They are represented as fond of wine, dancing and music.

Canvas: h. 39 in., w. 31 $\frac{1}{4}$ in. Claimed to have belonged to an ancient family at Cadore, the birthplace of Titian. Presented by J. E. Scripps.

BENVENUTO TISIO, called GAROFALO (1481-1559). School of Ferrara. Pupil of Raphael. His characteristics are a fantasticness of conception and vivid coloring.

19 The Annunciation. The Virgin kneels at the left with folded hands before a green draped prie-dieu. The Angel Gabriel approaches, supported by clouds, at the right, holding the symbolic lily in his left hand. Thirty-five angels and cherub heads are seen in the clouds above. In a burst of light over all we see the Holy Ghost descending in the form of a dove. The draperies are richly embroidered with gold.

Painted on copper: h. 18 $\frac{1}{2}$ in., w. 13 $\frac{1}{2}$ in. On the back of the frame is an old inscription reading: "Benvenuto Garofalo, Anno 1558." Presented by J. E. Scripps.

BARTOLOMMEO RAMENGHI, called BAGNACAVALLO (about 1486-1542). Early Bologna School. Pupil of Francesco Francia and Raphael. His principal works are in the churches at Bologna.

20 The Virgin enthroned with St. Amadio and St. Anthony. The Virgin sits on a marble throne holding a book in her left hand. The Infant Savior, nude except for a necklace

and bracelet of pearls, sits on a cushion on her right knee. St. Anthony of Egypt stands at the right of the picture with his traditional emblems, the crutch, the bell, the black pig, the fire and the Greek tau or T on his shoulder—the first letter of the word Theos, God. St. Amadio stands at the left in the robes of a bishop, holding the model of a city in his gloved hands, which the Holy Child leans forward to bless. On the pedestal of the Virgin's throne is an inscription in Latin, the literal rendering of which is: "I, Peter Demeo, from Ceregia, had these figures made for my devotion on the last of November, 1529, Beneo. Ramenghi, fecit."

St. Anthony, surnamed the Great, was born in Egypt in 251 and died in 365. He was rich and educated, but gave all his property to the poor and retired into the desert, where he spent many years in ascetic solitude. He later organized a society of anchorites and thus became the founder of the monastic system. The crutch seen in his pictures symbolizes his age and feebleness, the bell his power to exorcise evil spirits; the pig represents the demon of sensuality which Anthony vanquished; the fire signifies his spiritual aid as patron saint against fire in all shapes, in the next world as well as in this.

Wood: h. 53 in., w. 44 in. From the collection of Giuseppi Placidi, of Rome, connoisseur and intimate friend of Gibson, the sculptor, and T. Buchanan Read, the painter. Presented by J. E. Scripps. Unfortunately this picture has suffered serious injury from the climate.

SCHOOL OF ANDREA DEL SARTO. Andrea Vanucchi, called del Sarto (1487-1531). Florentine School. Famous for the boldness of his relief or his perfect knowledge of the chiaroscuro.

21 The Deposition of Christ. A rocky background. The dead Savior in the center is supported in a sitting position by a young man at the left. The Virgin, kneeling behind, lifts his left arm. Two kneeling female figures at the right with folded or clasped hands look on in mournful adoration. St. Peter stands behind the Savior gazing down in

sadness. Another male figure further to the right (probably Joseph of Arimathea) stretches out his right arm as if giving directions to the young man at the left. In the foreground a chalice, with paten and consecrated wafer.

Wood: h. 28 $\frac{1}{2}$ in., w. 24 in. This painting is either a study for the larger one of the same subject, No. 58, in the Pitti Palace gallery at Florence, or is a copy of the same by one of Del Sarto's pupils. A change in the color of the dress of the female at the Savior's feet, in the Florence picture it being a rose pink, in this a bright red, leads to the inference that it is not a copy, but really a work of the master's own hand. Purchased of Luigi Pisani, Florence. Presented by J. E. Scripps.

JOACHIM PATINIER (attributed to) (1490-1545). Early Flemish School. By his habit of painting his figures small in proportion to his landscape background, he became the founder of landscape painting in the Netherlands.

22 A small triptych Altar-piece. Center compartment; the Crucifixion, with a city (Jerusalem) in the distance; the Virgin and St. John standing on either side of the cross. Left wing: St. Jerome, kneeling in an open landscape with an open book on the ground before him. His attendant lion is dimly seen. Right wing: Mary Magdalene, kneeling before an open book in a rocky landscape.

Wood: Center panel h. 7 $\frac{1}{2}$ in., w. 5 $\frac{1}{2}$ in.; side panels h. 9 $\frac{1}{4}$ in., w. 3 $\frac{1}{2}$ in. From the collection of C. J. Knight, F. S. A., of London. Presented by J. E. Scripps.

ANTONIO ALLEGRI, called CORREGGIO (1494-1534). Parmesan School. His most important work is the interior of the dome of the cathedral at Parma, representing in fresco the assumption of the Virgin. It is regarded as one of the most extraordinary productions of the art.

23 Study for two angel heads for the dome of the cathedral at Parma. (The figure at the left looks as if intended for a young John the Baptist.)

Canvas, octagon: h. 23 in., w. 23 in. From the collection of W. H. Aspinwall, of New York. Presented by J. E. Scripps.

ANNIBALE CARRACCI (1560-1609), one of the founders of the Bologna School. His best work is the series of frescoes in the Farnesina Palace at Rome.

24 The Triumph of Galatea, a replica in oil of one of the Farnesina frescoes. In the right of the picture Galatea, lightly draped, is drawn over the sea by dolphins, attended by nymphs and sea gods. At the right Triton, son and herald of Neptune, blowing his shell trumpet; at the left, bringing up the marine procession, nereids or sea nymphs; above, cupids with torch, arrows, etc., symbolic of love.

Canvas: h. 29 in., l. 53 in. From the Duke of Lucca's collection, sold in London in 1841. Presented by J. E. Scripps.

JAN BREUGHEL, called VELVET BREUGHEL (1568-1625). Flemish School. Often worked in conjunction with Rubens. A versatile painter, but excelled especially in landscape, and famous for his careful finish and vigorous coloring.

25 A Village Scene. A large tree stands in front of a two-storyed house on the left; a windmill on an eminence on the right; a road stretches away between rows of trees in the center. In the foreground figures on foot, wagons and horses, a sow and pigs, etc.

Copper: h. 9½ in., l. 12½ in. From the collection of Maj. Corbett-Winder, of Vaynor Park, Berriew, Wales. Presented by J. E. Scripps.

GUIDO RENI (1575-1642), Bologna School. Next to Domenichino the most worthy of the disciples of the Carracci. His most famous work is the well-known fresco of Aurora in the Rospigliosi palace at Rome.

26 Head of Christ crowned with thorns.

Wood, oval: h. 19½ in., w. 16 in. In the opinion of an eminent English expert this is a genuine work of Guido's and in a very fine state. Presented by J. E. Scripps,

PETER PAUL RUBENS (1577-1640). Greatest master of the later Flemish School and an accomplished scholar and diplomat. He excelled in his bold, spirited drawing and warm transparent coloring. His greatest powers were exercised in animal painting. Horses, dogs and ravenous animals he rendered with inimitable mastery. His greatest work is "The descent from the cross," in the cathedral at Antwerp.

27 Abigail meeting David with presents. Abigail is seen alighted from her beast and bending on one knee before David; her left hand is placed on her breast and her right extended towards the present of bread, etc., brought to appease David's anger against her husband Nabal. Her attendants consist of two females, who stand on her farther side (these are probably portraits of the artist's first and second wives), and three men servants. David, clad in armor and wearing a scarlet mantle, has also dismounted from his horse, which is held by a youth behind him, and is bending forward to raise Abigail; a company of two horse and three foot soldiers attend the future King of Israel. The story is told in I Samuel, chapter xxv.

Max Rooses, the great authority on the works of Rubens, is of the opinion that Rubens was aided in this work by his pupils, but that he himself put the finishing touches to the principal parts, especially the figures and the sky at the right. He observes that the outlines are clear and the tone warm. He judges the picture to have been painted about 1618, which was Rubens' best period. He traces its history through the Duke of Richelieu, the Duke of Grammont (1715), Jacques Meyers, of Rotterdam (1722), the Count of Plettenberg and Wittem (1788), and Paul Methuen (1830). At the sale of Methuen's pictures it brought 1,500 guineas (\$7,700).

Canvas: h. 69 in., l. 98 in. Described in Smith's Catalogue Raisonne, Vol. II, p. 170. It was last sold with M. Secretan's other pictures in Paris, July 2, 1889, when, according to the French paper *La Liberte* it was bid for by the French government up to 115,500 francs. It was finally knocked down at 117,000 francs (\$23,520). Presented by J. E. Scripps.

FRANCESCO ALBANO (1578-1660). Bologna School; pupil of the Carracci. Elegance, cheerful subjects and playful fancy are the characteristics of this painter. His religious subjects are considered his best works.

28 The Immaculate Conception. The Almighty Father is represented in the clouds above surrounded by cherubs; at the left is the Blessed Virgin standing upon the crescent moon with the great dragon at her feet; to the right a group of admiring angels.

[See remarks in connection with No. 48 of this catalogue.]

Canvas: h. 37 in., w. 28½ in. Formerly in the Duke of Modena's collection. Presented by J. E. Scripps.

CORNELIUS DE VOS (1585-1651). Flemish School. Brilliant painter of portrait groups.

29 Portraits of Franz Snyders, the great Flemish animal painter, and his wife, seated hand in hand; life size; half length.

Snyders was the contemporary and friend of Rubens, who frequently employed him to paint the animals, fruit, etc., in his pictures. He was born in 1579 and died in 1657. His works are held in high estimation. The couple in this picture appear to be 28 or 30 years old, which would make the date of the picture about 1608.

Canvas: h. 47 in., l. 60 in. Formerly in the collection of Henry Nugent Banks, a well known English connoisseur. Presented by J. E. Scripps.

CORNELIUS POELEMBURG (1586-1667). Dutch School. Excelled in small landscapes with figures, frequently nude, rendered with great tenderness of warm coloring. His pictures are found in almost all European galleries.

30 A Landscape with women bathing. Five nude figures seen to the left of the picture.

Wood: h. 5½ in., l. 8¾ in. From the collection of Major Corbett-Winder. Presented by J. E. Scripps.

JOSEPH RIBERA, called SPAGNOLETTO (1588-1656). Neapolitan School. He delighted in gloomy and austere subjects. In tragic compositions such as martyrdoms, executions and tortures he particularly excelled. He possessed a bold, free style, having powerful effect. His drawing was correct and he excelled in portraiture.

31 Head of an Old Man.

Canvas: h. 21 $\frac{1}{4}$ in., w. 19 in. Formerly in the collection of Louis Philippe, King of the French. Presented by J. E. Scripps.

HENRY STEENWYCK, the YOUNGER (1589-1642). Flemish School. Intimate friend of Van Dyck and protege of Charles I, of England. He painted chiefly interiors of churches and other edifices.

32 Christ in the house of Martha and Mary. At the right background, a Dutch kitchen, with cook and boy turning a spit. At the left effects of light shining through a leaded glass window. Shelf with books turned with their backs to the wall, as was the custom of the 16th century. Christ sits near the window and a woman kneels before him. In the center of the spacious hall another woman stands regarding him. Signed "H. V. S., 1620," in lower right hand corner.

Copper: h. 13 $\frac{3}{4}$ in., l. 19 $\frac{1}{2}$ in. A similar picture by the same artist but on canvas and 25 $\frac{1}{2}$ inches high by 38 long is in the gallery of the Louvre at Paris. This also bears the date 1620, but the signature, "Henri V. Steinwick," is spelled out in full. The Detroit picture was purchased of Martin Colnaghi, London, one of the best living experts in old paintings. Presented by J. E. Scripps.

GIOVANNI FRANCESCO BARBIERI, called GUERCINO (1591-1666). Bologna School. Pupil of the Carracci. He was a most industrious painter and bold in drawing and sweet in coloring.

33 The Erythræan Sibyl. She sits with upturned face weeping. At the left of the picture is a long tablet or book of wax tablets, upon which is inscribed the title, "JVDICIJ SIGNVM TELLVS SVDORE MADESCET," and at the foot

the words "Sibij Erithræa," the literal translation being "The sign of judgment, the earth shall be moistened with sweat," with the name of the Sibyl.

The Sibyls were prophetesses who foretold the coming of Christ to the Gentiles, as the prophets did to the Jews. They were regarded as holy virgins, who lived in caves and grottoes, with power to read the future. Varro, who wrote 100 years before Christ, gives their number as ten, and their names are taken from the locality of their habitation. The Sibyl Erythræa is the prophetess of Divine vengeance. She predicted the Trojan war, in which character she holds a naked sword. But she also foretold the annunciation and in this representation she has a white rose.

Canvas: h. 44 $\frac{1}{2}$ in., l. 60 $\frac{1}{2}$ in. Formerly in the Mecarini palace at Pisa; later in the collection of W. H. Aspinwall, of New York. Presented by J. E. Scripps.

MATHIEU LE NAIN (1593-1677). French School. Little is known of his history, which is surprising, as his works have always been exceedingly popular.

34 Portrait of Tycho Brahe, the eminent astronomer, decorated with the cross of the order of St. Lazarus. Nearly full face, half length, life size.

Tycho Brahe was born in Denmark in 1546. He was attracted to the study of astronomy by a great eclipse of the sun in 1560. Six years later he lost his nose in a duel and ingeniously replaced it by one of the precious metals. He married a peasant girl in 1573, and having now become famous, under the patronage of the Danish King, erected his celebrated observatory on the island of Huen. Becoming the victim of neglect and persecution he took refuge in Prague, in Bohemia, where he died in 1601.

The order of St. Lazarus was a military and religious order, dating from the occupation of Jerusalem by the

first crusaders. In time it became a French civil corporation, and continued till superseded by the Legion of Honor.

Canvas: h. 32½ in., w. 26 in. Oval. Formerly in the collection of the Earl of Hardwick, at Wimpole, Cambridgeshire. Presented by J. E. Scripps.

ANDREA SACCHI (1594-1661). Roman School. Pupil of Albano.

35 The Apparition of the Virgin to St. Philip Benozzi. The Virgin at the right is carried upon a cloud as in a chariot surrounded by angels and cherubs. She holds the child on her right knee and both gaze down with loving interest upon the kneeling saint to the left, who in the black velvet scholar's gown of the period extends his hands in adoration. Two cherubs appear at the Virgin's feet, the one holding the symbolic lily, the other an open book, to a passage in which he is calling the attention of the saint.

St. Philip Beniti or Benozzi, the principal ornament and propagator of the religious order of the Servites in Italy, was a member of a noble Florentine family. Once at mass he heard the words "Draw near and join thyself to the chariot" read in the epistle for the day. Applying them to himself he considered it an invitation to put himself under the patronage of the Blessed Virgin in the order of the Servites. The following night he thought he beheld the Virgin, seated in a chariot, calling him to this new order. He took the vows in 1233.

Canvas: h. 53½ in., w. 39 in. From the collection of the late Giuseppe Placidi of Rome. Presented by J. E. Scripps.

JAN VAN GOYEN (1596-1656). Dutch School. He excelled in his drawing, but painted in a subdued tone. Water is a prominent feature in all his pictures.

36 A River Scene, with chateau, trees and windmill to the right; a fishing boat, net and lobster pot in the foreground.

Wood: h. 15¾ in., l. 24 in. From the collection of T. J. Ireland, Esq., M. P., of Suffolk, England. Presented by J. E. Scripps.

SIMON DE VLIEGER (1600-1656). Dutch School. He was the first to represent the ocean under its different aspects with great truth; his atmosphere is equally true and fresh.

37 A Calm on the banks of the Meuse. On the right a tower overhung by trees and a wharf upon which a man sits observing two fishermen in boats below; a lobster crate suspended in the water; to the left a man-of-war and four smaller vessels. Signed at lower right corner "S. De Vlieger, 1642."

An inscription on the back reads "Perspective is well contrived and painted with much transparency. A chef d'œuvre."

Wood: h. 18 $\frac{1}{2}$ in., l. 26 $\frac{1}{2}$ in. Presented by J. E. Scripps.

CLAUDE GELEE, called LORRAINE (1600-1682). French School. He has been called the prince of landscape painters. He excelled in his coloring and atmospheric effects, also in his architectural representations. Few of his pictures are an exact transcript of any one scene; they are rather combinations of beautiful objects borrowed from different points and united with consummate skill and taste.

38 A Seaport, represented under the appearance of sunrise. This picture is distinguished by a lofty portico on the right, only three columns of which are seen. On the farther side of it lies a vessel at anchor, and nearer the spectator are two men in conversation, one of whom is seated on the pavement pointing to some distant object. Its opposite side is bounded by cliffs, surmounted by clusters of trees. Several vessels ride at anchor under the shelter of this high land, near the termination of which is a tower. In the center of the foreground are three men in conversation; a fourth, with a package on his back, is going through the water to a boat in which are two sailors. A portion of the shaft of a column, a plank and a log of wood are seen on the right.

Canvas: h. 39 in., l. 58 in. Referred to in Smith's Catalogue Raisonne, Vol. VIII, p. 194. It is a replica with slight variations of No.

2 of Claude's Liber Veritatis, an illustrated catalogue kept by the artist of his own works. Long in the collection at Leigh Court, Somersetshire, England, at the sale of which, in 1884, it was purchased for the Detroit Museum of Art. Presented by J. E. Scripps.

HENRY VAN VLIET (1605-1671). Dutch School. He excelled in painting church interiors.

39 Interior of a Dutch church of typical architecture, with figures strolling about and a flagstone removed in preparation for the digging of a grave.

Wood: h. 10 in., w. 8½ in. From the collection of Major Corbett-Winder. Presented by J. E. Scripps.

GIOVANNI BATISTA SALVI, called SASSOFERRATO (1605-1685). Roman School. His pictures are mostly confined to the Madonna and child and are painted with great sweetness of expression. They are found in all the leading galleries.

40 The Virgin, with blue robe, holds a bunch of pinks in her left hand, while with her right she presents one flower to the infant Jesus, who sits upon a cushion on her lap. The latter is nude except for a thin gauze around his loins. A landscape, with buildings, is seen through an open window at the upper right corner.

Canvas: h. 29½ in., w. 23½ in. Formerly in the Gillott collection, sold in 1872. Presented by J. E. Scripps.

ALBERT CUYP (1606-1667). Dutch School. His favorite subjects were landscapes with a river and cattle lying or standing on its banks. His principal charm is the beauty of the lighting of his pictures. His early works are signed "A. C." but in his later and best period he signed his pictures "A. Cuyp." His work has always been particularly popular in England.

41 A woman seated on the ground, milking a dun cow, while conversing with a cavalier before a ruined building. To the left a river and herdsmen with eight other cows, all

but one reposing. Signed in the middle, near the bottom, A. Cuyp."

Canvas: h. 39 $\frac{1}{2}$ in., l. 52 $\frac{1}{2}$ in. Exhibited at the Royal Irish Art Union exhibition of ancient masters in 1847, when it was the property of John La Touche. Presented by J. E. Scripps.

EMANUEL DE WITTE (1607-1692). Dutch School. He excelled in church interiors and brought this class of art to the same perfection that Ruisdael did landscape and William Van der Velde marine painting. The figures are well drawn and are introduced with picturesque effect.

42 Interior of a Protestant Church in Holland; two figures wearing hats in conversation at the left; other figures near the door and two dogs.

Wood: h. 17 in., w. 13 $\frac{1}{2}$ in. From the collection of Major Corbett-Winder. Exhibited at the Royal Academy exhibition of old masters in 1879. Presented by J. E. Scripps.

REMBRANDT HARMENZ VAN RYN (1607-1669). Recognized as the greatest painter of the Dutch School. He was a close student of nature and especially excelled in his portraits. But Rembrandt is most famous for his magnificent warmth, power and clearness of color. His most noted paintings are "The Night Watch," at Amsterdam; "The Anatomy Lecture," at the Hague, and others.

43 The Death of Lucretia. Lucretia, richly dressed, with a blood stain on her breast, is raised to a reclining posture by an old man at the left in a flat cap, shaggy whiskers and beard, ermine cape and voluminous robe. Another figure in a plumed hat kneels before the dying woman, with arms extended towards her. The short dagger with which the suicide has been accomplished lies by her side in the foreground of the picture.

Lucretia was the beautiful wife of Collatinus, a near relative of Tarquin the Proud, King of Rome. Sextus Tarquinius, the king's son, inspired by a passion for her, forcibly effected her dishonor while a guest at her house

in the absence of her husband. She summoned her husband and father from the camp where they were serving against the Rutulians and, having recounted the indignity she had been the victim of, plunged a dagger into her own heart. The witnesses of the tragedy swore over her body to expel the Tarquins from Rome and, having effected this, the republic was established in B. C. 509.

Canvas: h. 67 in., l. 86½ in. Formerly in the possession of the Farsetti family at Venice, from whom it was purchased by Woodburn, the celebrated dealer and expert, in 1888, for 600 guineas. It was sold by him to Lord Monson, who was forming a very valuable collection at Gatton Park, Surrey, England, which collection was dispersed in 1888. Nos. 14 and 17 of this catalogue were acquired from the same important collection. A picture of the death of Lucretia by Rembrandt is mentioned by Vosmaer and Scheltema as being in the collection of Abraham Wijs and Sara di Potter in 1658. A Lucretia by Rembrandt was sold in Mr. Zachary's collection in 1826, and was bought by Sir Thomas Lawrence, president of the Royal Academy, for £199 10s. Presented by J. E. Scripps.

HERMAN SAFT-LEVEN (1609-1685). Dutch School. Pupil of Jan Van Goyen. His pictures are mostly of Rhine scenery, and are well drawn and carefully executed.

44 A Winter Scene. A valley with high rocks to the right, and a cottage; castle on opposite hill; people skating on the frozen stream and others driving sleds on the road which leads to the right.

Wood: h. 10½ in., l. 14 in. From the collection of C. J. Knight, F. S. A., of London. Presented by J. E. Scripps.

JAN BOTH (1610-1651). Dutch School. Influenced by Claude Lorraine. Excelled in Italian mountain scenery, with the effect of golden light. His brother Andrea usually painted the figures in Jan's landscapes.

45 A View in the Apennines. At the left, a torrent, crossed by a wooden bridge; a tall pine rises from its border. At the right, lofty rocks, down the side of which a road descends. Two shepherds in conversation, with a herd of goats in a

pen composed of net-work stretched on stakes. The effect of a setting sun. Signed at lower right hand corner.

Wood: h. 16 $\frac{3}{4}$ in., l. 24 in. From the collection of M. Tencé, of Lille, sold December, 1881. Presented by J. E. Scripps.

DAVID TENIERS, the younger (1610-1690). Flemish School. His favorite subjects were village festivals and merry-makings, fairs and kermesses, gypsies, incantations, interiors of cabarets, with peasants smoking and regaling, etc. Though extremely numerous, his pictures are held in the highest estimation.

46 A Room in an Inn. Three peasants smoking. One at the left holds a large beer mug in his hand and rests his foot on a box upon which we see the monogram D. T. F. (David Teniers, fecit), a second sits at a table preparing some tobacco, while a third stands behind. A cartoon on the wall bears the date 1644.

Canvas: h. 13 $\frac{1}{4}$ in., l. 16 $\frac{3}{4}$ in. Purchased in Leipsic, where its genuineness was attested in writing by Dr. Schreiber, director of the Leipsic gallery, and Prof. Anton Springer, well known writer on art. Presented by J. E. Scripps.

MINDERHOUT HOBBEREMA (1611-1699). Dutch School. Believed to have been a pupil of Solomon Ruysdael, and a friend and companion of the more famous Jacob Ruysdael. He painted landscapes only, generally woody scenes. His coloring is extremely natural, and his skies light and floating. He is regarded as second only to Ruysdael as a landscape artist.

47 A River Scene, with a peasant and dog crossing a rustic bridge at the right; in the center, near a cottage, a man seated angling, and two peasants on a road leading to a village, with a church seen in the distance to the left. Signed in lower left hand corner, "M. Hobbema, 1648." (The third figure is indistinct.)

Wood: h. 18 $\frac{1}{2}$ in., l. 24 $\frac{1}{2}$ in. Presented by J. E. Scripps.

BARTOLOME ESTEBAN MURILLO (1613-1682). Spanish School. Pupil of Velasquez. His most famous pictures are

his representations of the Immaculate Conception, so-called, of which there are known to be 25 in existence, no two entirely alike. One of the best of these is in the Louvre in Paris. In those in which the Virgin is represented with dark hair the artist is said to have taken his daughter Francisca as a model. Murillo also painted Holy Families, Madonnas, religious scenes and beggar boys. All his figures are strikingly Spanish, and a great sweetness of expression and tender beauty usually characterizes his women. His style has been said to hold a middle rank between the unpolished naturalness of the Flemish and the grace of the Italian School.

48 The Immaculate Conception. The Virgin, standing in the hollow of a crescent with one horn visible, looks up to her left; the right wrist covers the thumb and tip of the forefinger of the left hand on her breast; her mantle floats out on her left in a heavy fold; seven cherubs beneath hold palm, lily, roses and olive branch; five cherub heads on each side above. The Virgin has dark hair. The elaborate frame bears the royal arms of Spain.

The doctrine of the Immaculate Conception, or sinless nature of the Virgin Mary, was agitated as early as the 5th century. In the 11th century it was proposed to make it an article of belief, but it was postponed through the influence of St. Bernard. In the 13th century it was advocated by the learned Duns Scotus, but was successfully opposed by the great theologian, St. Thomas Aquinas. In 1615 the teaching of a contrary doctrine was prohibited by papal bull. About the same time Pacheco, a Spanish inquisitor and inspector of sacred pictures, laid down rules to be followed in pictorial representations of the dogma. The Virgin was to be portrayed in the bloom of youth, with all the beauty painting can express, her hands to be folded on her bosom or joined in prayer. She was to be surrounded by a flood of light with the moon under her feet; her robe to be of spotless white, the mantle, or scarf, blue. Around her were to hover cherubs, bearing roses, palms and lilies. Murillo did not always adhere rigidly to these rules, but his orthodoxy was never questioned.

Canvas: h. 78 in., w. 53 in. This picture was taken from the Royal Palace, Madrid, during the Peninsular war, by the French General Desolle, whose daughter sold it to Woodburn, a well-known London dealer. He in turn sold it to the King of Holland for £4,000 (\$20,000). At the sale of the King's pictures, August 12, 1850, it was bid in at about \$15,480. In 1857 it was sold to W. H. Aspinwall, of New York, at whose death it was sent to London to be sold, where it was purchased for the Detroit Museum. A wood engraving of it appeared in Harper's Weekly, June 30, 1868. It is No. 84 in Charles B. Curtis's catalogue of the works of Murillo, page 132. Presented by J. E. Scripps.

49 The Martyrdom of St. Andrew. The aged saint, naked except for a linen cloth, is raised in the center on a saltier cross formed of the trunks of trees, to which he is fastened with cords; his white hair and beard stream loosely in the air as he looks up to the sky, where cherubs appear with the crown and palm of martyrdom; beneath are executioners, two of whom are tightening the cords that bind the martyr's feet; on the left, in front, is a group of spectators, among them women and a weeping boy; on the right, two soldiers on horseback and others on foot with lances. Painted in the latest manner of the artist. This picture is replete with power and pathos. There is a tragic reality in the whole scene rarely surpassed in art.

Canvas: h. 51 in., l. 66 in. From the collection of Sir Philip Miles, of Leigh Court, Somersetshire, England, sold in 1884. It is numbered 238 in Curtis's Catalogue, p. 210. A replica, a little smaller in size, is in the royal gallery of the Prado, in Madrid. Presented by J. E. Scripps.

CARLO DOLCI (1616-1686). Late Florentine School. He painted heads chiefly, and excelled in the softness and tranquillity with which he expressed the character of devotion.

50 Head of St. Mary Magdalene.

Canvas: h. 16 $\frac{1}{2}$ in., w. 13 $\frac{1}{4}$ in. From the collection of the late Marchese Caruana, of Florence. Presented by J. E. Scripps.

SOLOMON RUYSDAEL (1616-1670). Dutch School. Ruysdael much resembles Van Goyen in subjects and style, his pictures consisting of rivers and canals bordered with houses

and trees, usually willows. He was inferior to his brother (or nephew), Jacob, in force of coloring.

51 A View of Dort, Holland, with ferry boat and figures. Foreground, the river Maas; at the right, a chateau, with road, horses and wagon, and men drawing in a net; center, large willows overhanging the water. Signed and dated 1643.

Canvas: h. 39 in., l. 53½ in. From the collection of Major Corbett-Winder. A picture answering this description was sold in the collection of Robert Strange, the famous engraver, in 1771. Presented by J. E. Scripps.

AART VAN DER NEER (1619-1683). Dutch School. He excelled particularly in canals and rivers, lighted by the moon. Few other painters have so well depicted the effect of light on water. His pictures are highly esteemed.

52 A River Scene; effect of morning light.

Wood: h. 12½ in., l. 19½ in. From the Corbett-Winder collection. Exhibited in the Royal Academy exhibition of the works of the old masters in 1888. Presented by J. E. Scripps.

PHILIP WOUVERMANS (1619-1668). Dutch School. In most of his pictures horses are a prominent feature. In the course of a short life he produced nearly 800 works.

53 Man mounted on a white horse, observing three children at play at the foot of a tree.

Wood: h. 9½ in., l. 11½ in. Presented by J. E. Scripps.

JACQUES COURTOIS, called BORGOGNONE (1621-1676). French School. Pupil of Albano and Guido. He devoted himself to battle scenes, which he painted with rare vigor. While at the height of his popularity his wife died suddenly, and he was accused by enemies of poisoning her. This cruel charge led him to abandon society and join the order of Jesuits.

54 A Battle Scene.

Copper: h. 16 in., l. 22½ in. From the Duke of Hamilton's collection. Presented by J. E. Scripps.

CARLO MARATTI (1625-1713). Roman School; pupil of Andrea Sacchi. His work is seen in many of the altar pieces in the churches at Rome.

55 The Virgin and Child and St. John. The Virgin wearing a green veil, holds the infant Jesus on her knee, who is attracted by the child John at the left, with his little cross and a scroll bearing the words, "Ecce Agnus Dei," which he extends to the infant Savior.

Copper: h. 34 $\frac{1}{4}$ in., w. 26 $\frac{1}{4}$ in. Formerly the property of Prince di Gonzaga. Presented by J. E. Scripps.

JACOB RUYSDAEL (1625-1682). Dutch School; pupil of Solomon Ruysdael. He stands almost unrivaled as a landscape painter. He excelled particularly in cascades and waterfalls and rocky scenery.

56 A Woody Landscape, with horseman and dog.

Wood: h. 15 $\frac{3}{4}$ in., w. 13 $\frac{1}{4}$ in. Unauthenticated and probably not a genuine Ruysdael. Presented by J. E. Scripps.

KAREL DU JARDIN (1625 or 1630-1678). Dutch School; pupil of N. Berchem. His landscapes are pleasing and his figures and animals possess all the truth and finish of Paul Potter's work. His pictures are scarce and valuable.

57 The Return of the Holy Family from Egypt. In the foreground is a stream, which the group, consisting of Joseph, Mary, and the young Jesus, an ass, and three sheep, are beginning to ford. The ass, to the right, is laden with a panier filled with carpenters' tools. Joseph, behind it, is bareheaded, with shaggy hair and beard. The Virgin, in the center, in a blue mantle, points upward with her right hand as she addresses her son, who appears to be about five or six years old, and who caresses one of the three sheep. A mountainous country in the background. Signed on a stone at the left K. DV. JARDIN fe 1662.

Canvas: h. 24 $\frac{1}{2}$ in., w. 20 in. Two similar subjects are described in Smith's Catalogue Raisonné, but both differ from this in some particulars. From the collection of James Saunders, Esq., of Taplow

House, near Maidenhead, England, where it was seen by De Waagen and mentioned in his Treasures of Art in Great Britain. Formerly in the collection of Count Pourtales, in Paris. Presented by J. E. Scripps.

JAN STEEN (1626-1679). Dutch School; pupil of Ostade and Van Goyen; married the daughter of the latter; an extraordinary genius, but unfortunately given to dissipation. He depicted the pleasures of eating and drinking, song, card-playing and love-making directly from nature and with rare spirit and humor.

58 Gamblers Quarreling. Interior of an ale house; a violin player standing in the center background, laughing, while two men in front are indulging in a violent quarrel; one has been thrown down and the other is drawing his sword to finish his prostrate opponent. Two women are striving to keep them apart, while three men sit in the chimney enjoying the scene. Two others are wrestling at the left. From the ceiling hangs a frame, wreathed with grapevine sprays, and upon which is inscribed "Prov. cap. 20, ver. 1." (The text is, "Wine is a mocker, strong drink is raging; and whosoever is deceived thereby is not wise.") From the frame depends a bell. On the floor are a trictrac board, cards strewn about, broken vessels, etc. Signed: J. Steen, the J. and S. forming a monogram.

Canvas: h. 27½ in., l. 34½ in. Described in Smith's Catalogue Raisonne, Vol. IV, p. 25, No. 80. Sold in the collection of M. Van der Pot in 1808 for 500 florins. Lately in the collection of Major Corbett-Winder. Exhibited in the Royal Academy exhibition of old masters in 1879. Presented by J. E. Scripps.

LUCA GIORDANO (1632-1705). Neapolitan School; pupil of Ribera; one of the greatest geniuses in the history of art, but one who made ill use of his gifts. With the greatest capabilities, he sacrificed everything to a slight, rapid style, and thus produced no great works.

59 The Nativity. The infant Savior lies in a manger of straw, and from his body emanates all the light with which the picture is illumined. Over him stand Joseph,

Mary and another female, while at each end of the manger stand two cherubs, stretching their necks to gain a view of the holy infant.

Canvas: h. 22 $\frac{1}{2}$ in., l. 29 $\frac{1}{4}$ in. From the collection of Hans Stanley, who was a Lord of the British Admiralty from 1757 to 1763, and in 1765 went as English ambassador extraordinary to the Empress of Russia. Presented by J. E. Scripps.

WILLIAM VAN DER VELDE, THE YOUNGER (1633-1707).

Dutch School; pupil of his father and of Simon de Vlieger. He is recognized as the greatest marine painter of the whole Dutch School.

60 A Marine View. Right foreground, a low sandy beach, with a yawl boat drawn up upon it, and two men engaged with the boat. In the middle distance, a man-of-war at anchor, with her bow headed out to sea. To the left, two sloop-rigged fishing smacks at anchor, but with sails set, the latter being reflected in the water. Sea gulls flying about. In the distance numerous fishing boats under sail. Signed in the lower right corner, "W. V. V."

Wood: h. 5 $\frac{1}{2}$ in., l. 7 $\frac{1}{4}$ in. Sold in the J. E. Fordham collection in 1867 for 200 guineas (over \$1,000). Presented by J. E. Scripps.

ADRIAN VAN DER VELDE (1635 or 1636-1672). Dutch School; pupil of his father, Jan Wynants, and Philip Wouvermans. Almost as famous as a cattle painter as his brother William was as a marine artist.

61 Landscape with Cattle. A man leading a spotted cow and a goat into a stream. A woman riding an ass, with a dun cow, a calf, a sheep, and a dog following behind; trees and ruins at the left with a sitting figure; hills to the right with a boy driving a cow.

Canvas: h. 15 in., l. 19 $\frac{1}{4}$ in. From the collection of C. J. Knight, F. S. A., of London. Not an authenticated work of the master, and possibly the work of one of his pupils. Presented by J. E. Scripps.

GERARD BERKHEYDEN (1638-1698). Dutch School; pupil of Franz Hals. Berkheyden painted street scenes in Holland with great neatness and well colored.

62 The Groote Kerk, or Cathedral of St. Bavon, at Haarlem, seen from the corner of the great market square near the town hall, which stands to the left of the picture. Numerous figures are seen in the square. Signed in lower left corner.

Canvas: h. 31½ in., w. 16½ in. From the Corbett-Winder collection. Presented by J. E. Scripps.

WILLIAM DE HEUSCH (1638-1712). Dutch School; pupil of Jan Both. A pleasing painter of Italian scenery.

63 An Italian Landscape, with peasants and animals on a road.

Wood: h. 17 in., w. 14½ in. From the Corbett-Winder collection. Presented by J. E. Scripps.

PETER DE HOOGH; born 1643. His best works were painted between 1658 and 1670. His favorite subjects were the interiors of Dutch apartments, with figures habited in the dress of his time, in which he represented with wonderful success the sun shining through a window, by which part of the room is brilliantly illuminated. He is considered the greatest of all painters of sunlight. As a colorist he ranks among the best of the Dutch School. His pictures are greatly esteemed.

64 A Dutch interior. In the foreground a woman sits nursing an infant closely wrapped in a blanket. A wicker cradle stands by her side with the artist's signature, "P. d. Hoogh," on the rocker. Her foot rests on a foot warmer, and a spaniel dog stands at her feet. She wears a bright red petticoat. In the background, to the left, is an open stairway with a window through which the sun shines in brightly. At the right is an alcove containing a bed.

Canvas: h. 31½ in., w. 23½ in. From the collection of Count Montgermont, of Paris. Presented by J. E. Scripps.

QUIRENUS BREKELENKAMP (1648-1668). Dutch School; pupil of Gerard Dow. He painted Dutch interiors with figures. His works are found in the choicest collections and are greatly esteemed.

65 A Vegetable Stall, with cabbages, carrots and cucumbers. An old man with spectacles is counting change, for which a pretty Dutch girl, with a pail filled with vegetables, and who is holding a flower to her nose, is waiting. A fashionably dressed boy in the background is watching the motions of the old man.

Wood: h. 18 $\frac{1}{2}$ in., w. 14 $\frac{1}{2}$ in. From the Corbett-Winder collection. Considered a fine example of Brekelenkamp's work. Presented by J. E. Scripps.

PHILIP ROOS, called ROSA DA TIVOLI (1665-1705). Dutch School. A masterly painter of landscapes with cattle, horses, etc.

66 A Military Encampment. At the right officers' tents; an officer giving directions to a negro courier mounted on a white horse. Two other white horses resting. Another officer directing the disposition of a lot of sheep which have been brought in by foragers.

Canvas: h. 50 in., l. 64 in. Presented by J. E. Scripps.

PETER VAN DER WERFF (1665-1718). Dutch School; pupil of his celebrated brother Adrian Van der Werff. While not equaling his brother in this respect his pictures are very highly finished. Adrian's naked figures have the appearance of ivory, so polished are his surfaces.

67 The Magdalene. She kneels to the left with her hands folded on her breast, reading from a scroll, which lies spread upon a rock before her.

Wood: h. 14 $\frac{1}{2}$ in., w. 10 $\frac{1}{2}$ in. From the Corbett-Winder collection. Presented by J. E. Scripps.

GIOVANNI PAOLO PANNINI (1691-1764). Late Italian School. Famous for his views of Roman ruins enlivened with figures.

68 A ruined Triumphal Arch dedicated to the Emperor Vespasian; with figures.

Canvas: h. 29 in., w. 24 $\frac{1}{2}$ in. From the Corbett-Winder collection. Presented by J. E. Scripps.

ANTONIO CANALE, called CANALETTO (1697-1768). Late Venetian School. Excelled in the canal scenery of his native city. The most successful Italian painter of the 18th century.

69 View of Venice from St. Mark's quay. To the right, the palace of the Doges; left, church of St. Maria della Salute.

Canvas: h. 45 in., l. 46 $\frac{1}{4}$ in. Presented by J. E. Scripps.

FRANCIS BOUCHER (1704-1768). French School. Principal painter to Louis XV. His pictures are highly decorative.

70 Venus ordering of Vulcan arms for Aeneas. In the foreground, at the left, Vulcan sits on a rock beside an anvil, holding a shield, with his face directed towards Venus sitting in the clouds above to the right. She is surrounded by cupids and her chariot is seen behind. At the lower right corner cyclops are seen engaged at their forge.

Aeneas was the son of Venus by Anchises. He was one of the principal figures in the defense of Troy, and after the destruction of that city by the Greeks founded a colony in Italy which later became Rome. Vulcan, the blacksmith of the gods, was the husband of Venus, and had his home in the subterranean regions, where he was employed in forging thunderbolts for Jupiter.

Canvas: h. 24 $\frac{3}{4}$ in., w. 20 in. From the collection of the late Wm. Henry Hurlbut, of New York. This picture is very similar in treatment to a large picture in the Louvre at Paris, in which the figures are life size. The latter is dated 1732, and this work is no doubt of the same period, if not indeed a study for the larger picture. Presented by J. E. Scripps.

CHRISTIAN WILLIAM ERNEST DIETRICH, or DIETRICY (1712-1742). Late German School. A successful imitator of the works of the older Dutch masters, and a brilliant colorist. There is a large collection of his works in the royal gallery at Dresden.

71 The Expulsion of Hagar. Hagar and Ishmael are seen departing at the left, the latter with his bow and arrows. Behind them stands Abraham, with turbaned head and

staff in hand. Sarah occupies the center of the picture, standing in the door of a cottage, holding aside a portier, while Isaac, in alarm at Ishmael's defying attitude, clings to her. A white dog barks at the departing couple, and a maid with a pitcher, at the right, observes the scene, while another looks on from an open casement. Signed and dated 1767.

Copper: h. 13 $\frac{1}{4}$ in., l. 19 $\frac{1}{4}$ in. Presented by J. E. Scripps.

FRANCESCO GUARDI (1712-1793). Late Venetian School; pupil of Caneletto. Excelled in architectural views of Venice.

72 View on the Grand Canal, Venice.

Canvas: h. 14 $\frac{1}{4}$ in., l. 19 $\frac{1}{4}$ in. From the collection of T. J. Ireland, M. P., of Ousden Hall, Suffolk, England. Presented by J. E. Scripps.

BENJAMIN WEST (1738-1820). English School; native of Pennsylvania; studied in Italy; patronized by George III.; succeeded Sir Joshua Reynolds as President of the Royal Academy; buried in St. Paul's Cathedral. Famous as a historical painter.

73 Queen Philippa, interceding for the lives of the burghers of Calais. At the right, Queen Philippa, wife of Edward III., of England, attended by two maidens, pleading with her husband, who appears in full armor, with battle axe in his left hand; by him stands a boy holding the gauntlet which he has removed from his right hand, and behind him the Black Prince, his son, between two other armed knights; at the left stand six burghers, with ropes about their necks and their hands pinioned behind them, guarded by armed soldiers. Calais had surrendered to the English after a long siege, and the keys of the city had been brought to the victorious Edward by its six most noble burghers. The surrender occurred in 1347. The picture is signed and dated 1788.

Canvas: h. 39 $\frac{1}{2}$ in., l. 52 $\frac{1}{4}$ in. Considered an admirable example of the work of Benjamin West.

MODERN PICTURES.

REMBRANDT PEALE. Early American School. Born in Pennsylvania in 1778; pupil, of his father, Charles W. Peale, and of Benjamin West; died in 1860. His "Court of Death" is the best known of his works, as it was exhibited in every important city in the United States, and has been frequently lithographed and engraved. His portrait of Washington was purchased by the United States Senate in 1832.

74 The Court of Death. The idea of the picture was suggested to the artist by a passage from the poem on death by Bishop Porteus. Death is personified by a dark, dim, shadowy figure in the center. His foot rests upon the corpse of a youth stricken down in the vigor of health. The feet and head of the corpse touch the waters of oblivion to indicate the mystery surrounding the beginning and end of life. On either side of the central figure are Death's principal agents, on the right War, attended by Conflagration and followed by Famine and Pestilence. War tramples upon the widow and orphan of his victim. On the left Pleasure kneels, enticing with her cup of intoxicants Intemperance, who stands next to her. From her urn rises the bewildering incense which obscures the presence of Death. Behind her is Remorse, his face covered with his hands. At the left of Intemperance are Suicide and Delirium Tremens. Still further to the left are other figures representing Consumption, Despair, Fever, Apoplexy, etc. Old age, bending under the infirmity of years, approaches Death. Having lived a Christian life, he meets the dread monarch with extended arms and cheerful resignation. This is a portrait of the painter's father, Charles Wilson Peale. The beautiful female figure supporting him is Hope, and this is the gem of the entire composition.

Canvas: h. 11 ft. 6 in., l. 23 ft. 5 in. This immense allegorical picture was painted in rivalry with Benj. West's famous "Death on the Pale Horse," now in the Philadelphia Academy of Fine Arts. For many years it was carried about the country, being exhibited in all the leading cities, and earned for its owners a great deal of money. It later fell into the possession of the late Mr. S. A. Coale, a well-known connoisseur, of St. Louis, from whom it was purchased in 1885 by Mr. George H. Scripps, who presented it to the Museum.

ELLEN K. BAKER. Native of New York State; resides in Paris.

75 **The Young Artist.** A little girl is showing her rude drawing on a slate to her baby sister.

Canvas: h. 28 in., w. 23 in. Exhibited in the Paris Salon of 1885. Through the efforts of Mrs. E. C. Skinner and Mrs. H. P. Jenkins it was purchased by subscription and presented to the Detroit Museum of Art, August 26, 1888.

JOHN G. BROWN, N. A. Born at Durham, England, in 1831. Resides in New York.

76 **Jack in the Box.** Two boot-blacks, one holding a little dog in his lap, while the other is startling the animal by springing before him a "Jack in the box."

Canvas: h. 25 in., w. 20 in. Purchased by the Museum, February, 1888. A fine example of Brown's typical work.

CHARLES HARRY EATON. Born near Akron, Ohio, December 13, 1850. Resides in New York. Awarded a silver medal at the Boston Institute in 1887, and the gold medal of honor of the American Art Association of New York, in 1888.

77 **The Lily Pond.** A large landscape showing a stretch of marsh land near Monroe, Michigan, with water lilies in the foreground.

Purchased by popular subscription gotten up by W. H. Brearley, and presented to the Museum of Art, May, 1889.

IGNACE DE LEON Y ESCOSURA. Born in Spain; pupil of Gérôme. Commander of the order of Isabella the Catholic.

Excels in color and extreme finish, though uneven in merit.

78 A Portrait Sketch. A lady seated in a music room, with her feet on a wolf skin, is playing a harp. Beside her a stand containing her music.

Canvas: h. 31 in., w. 25 in. Presented to the Museum by the artist through Mrs. H. H. H. Crapo-Smith.

JULIUS GARI MELCHERS. Born in Detroit in 1860; studied in Dusseldorf and Paris under Boulanger and Le Febvre. Exhibited in the salon, 1882. Gold medals, Amsterdam, 1886; Paris Salon, 1887; Munich, 1887; Philadelphia, 1892. Knight of St. Michael (Bavaria), 1892.

79 The Vespers. Interior of a plain country church in Holland. An elderly man seated with clasped hands and expression of serious devotion. By his side stands a young girl holding a book.

Canvas: h. 38 in., w. 28 in. Exhibited at the Chicago Academy of Fine Arts in 1889, where it took the Potter-Palmer prize. Purchased by the Wittenagemote Club, of Detroit, and presented to the Museum in December, 1889. A picture thoroughly characteristic of the artist's peculiar style of lighting.

FRANCIS DAVIS MILLET, N. A. Born in Massachusetts in 1846. Studied at Antwerp.

80 Reading the Story of Cœnone. Three Grecian damsels artistically disposed on a divan intently listening to the pathetic story of the love of Cœnone, which is read by a fourth from a scroll.

Cœnone, in Greek mythology, was a nymph of Mount Ida, who married Paris, son of the King of Troy, but whom Paris deserted for the beautiful Helen. When during the siege of Troy Paris was wounded by the poisoned arrows of Hercules, he sent for Cœnone, who had the power to heal the wound. Remembering her wrongs, she refused to go to him, but later repented and hastened to his bedside with the needed remedies. But she came too late, for she found him dead. In her grief she hung herself.

Canvas: h. 30 in., l. 58 in. Exhibited at the Detroit Art Loan of 1883, and at the close of the exhibition purchased from the profits of the same as a contribution to the permanent collection.

CHRISTIAN ERNST BERNHARD MORGESTERN. Born at Hamburg, 1805; died at Munich, 1867.

S1 Italian Lake Scene.

Canvas: h. 11½ in., l. 17 in. Presented to the Museum February, 1887, by Mr. and Mrs. Walter W. Murphy. Mr. Murphy was for a number of years U. S. Consul at Frankfort-on-the-Main.

F. K. M. REHN, N. A. Born in Philadelphia; studied at the academy in that city. Gold medal, New York, 1886.

S2 The Missing Vessel. The ocean after a storm, with a wreck drifting and washed by waves.

Canvas: h. 30 in., l. 51 in. Exhibited at the Merrill Hall Exhibition of the Museum of Art in June, 1886, and purchased from the profits of the exhibition. A remarkably fine piece of marine painting.

SAMUEL RICHARDS. Born in Indiana, April 22, 1853; died in Colorado, December 1, 1893. Studied at Munich.

S3 Evangeline discovering her affianced in the hospital. A room in a hospital. On the right, the dying Gabriel gazing up at Evangeline, in the garb of a sister of mercy, who stands beside him with clasped hands, from which she has just dropped some flowers. Another invalid, in the background, and two other nurses, are attracted to her by the cry of recognition she has just uttered.

The picture is suggested by Longfellow's famous poem. When in 1755 18,000 French settlers were deported from Acadia (Nova Scotia) by the British, under circumstances of great brutality, and were scattered through the various American provinces, Evangeline and her lover, Gabriel, became separated. For years they seek one another, in all parts of the country, and at last in despair Evangeline becomes a Sister of Mercy, and serves in one of the hospitals at Philadelphia. To the same hospital a dying man is one day brought, and in him Evangeline discovers the

lover she had so long sought, and he breathes his last in her arms.

Suddenly, as if arrested by fear or a feeling of wonder,
Still she stood, with her colorless lips apart, while a shudder
Ran through her frame, and, forgotten, the flowerets dropped from
her fingers,

And from her eyes and cheeks the light and bloom of the morning.
Then there escaped from her lips a cry of such terrible anguish,
That the dying heard it, and started up from their pillows.

On the pallet before her was stretched the form of an old man.
Long, and thin, and gray were the locks that shaded his temple;
But, as he lay in the morning light, his face for a moment
Seemed to assume once more the forms of earlier manhood;
So are wont to be changed the faces of those who are dying.
Hot and red on his lips still burned the flush of the fever,
As if life, like the Hebrew, with blood had sprinkled its portals,
That the Angel of Death might see the sign and pass over.
Motionless, senseless, dying he lay, his spirit exhausted
Seemed to be sinking down through infinite depths in the darkness,
Darkness of slumber and death, forever sinking and sinking.
Then through those realms of shade in multiplied reverberations,
Heard he that cry of pain, and through the hush that succeeded
Whispered a gentle voice, in accents tender and saintlike,
"Gabriel! O my beloved!" and died away into silence.
Then he beheld, in a dream, once more the home of his childhood;
Green Acadian meadows, with sylvan rivers among them,
Village, and mountain, and woodland; and, walking under their
shadow,

As in the days of her youth, Evangeline rose in his vision.
Tears came into his eyes; and as slowly he lifted his eyelids,
Vanished the vision away, but Evangeline knelt by his bedside.
Vainly he strove to rise; and Evangeline, kneeling beside him,
Kissed his dying lips, and laid his head on her bosom.
Sweet was the light of his eyes; but it suddenly sank into darkness,
As when a lamp is blown out by a gust of wind at a casement.

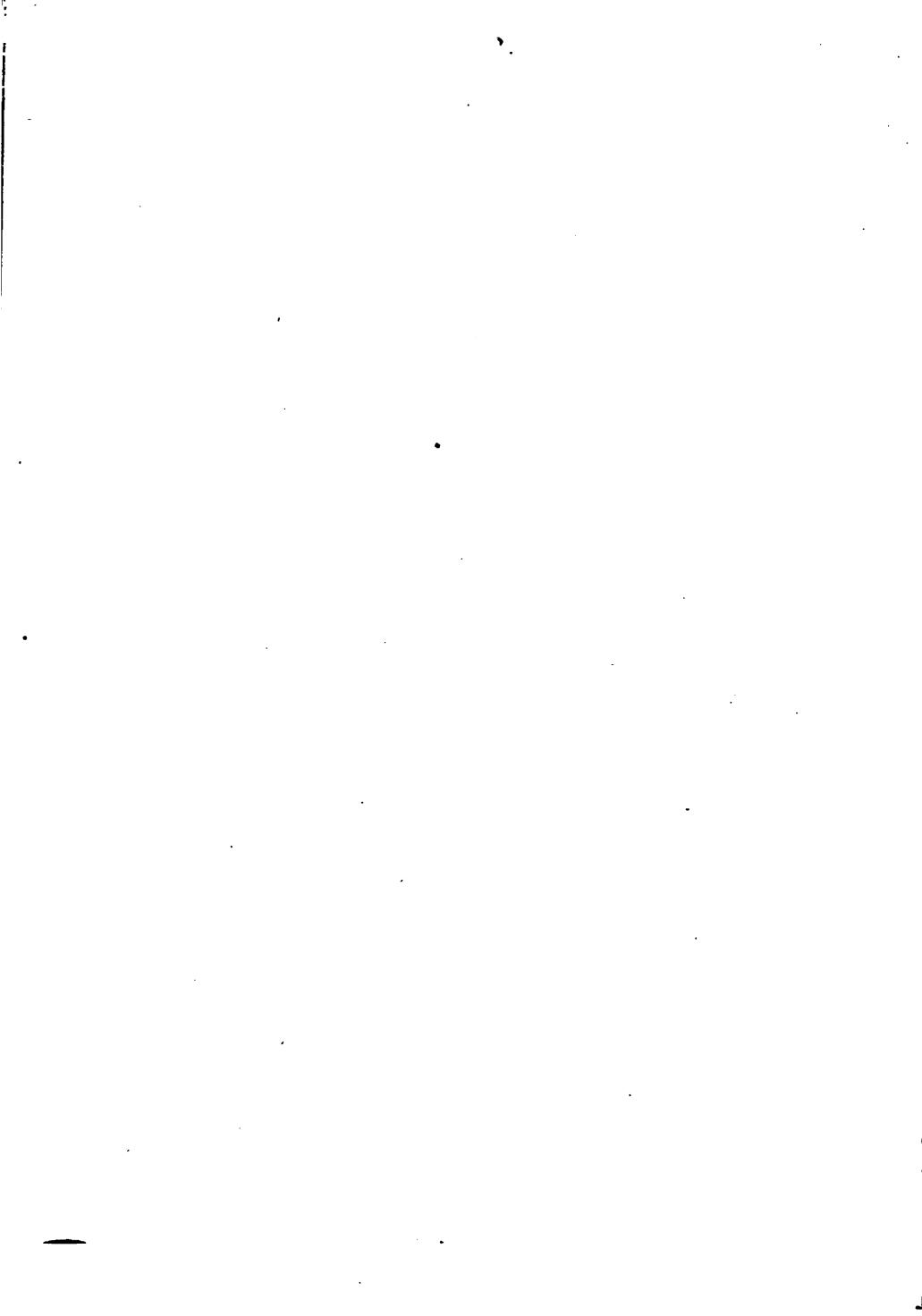
Canvas: h. 69 in., l. 102 in. Purchased from the artist by Bela Hubbard and presented by him to the Museum in January, 1892. An interesting study of the effects of direct and transmitted light.

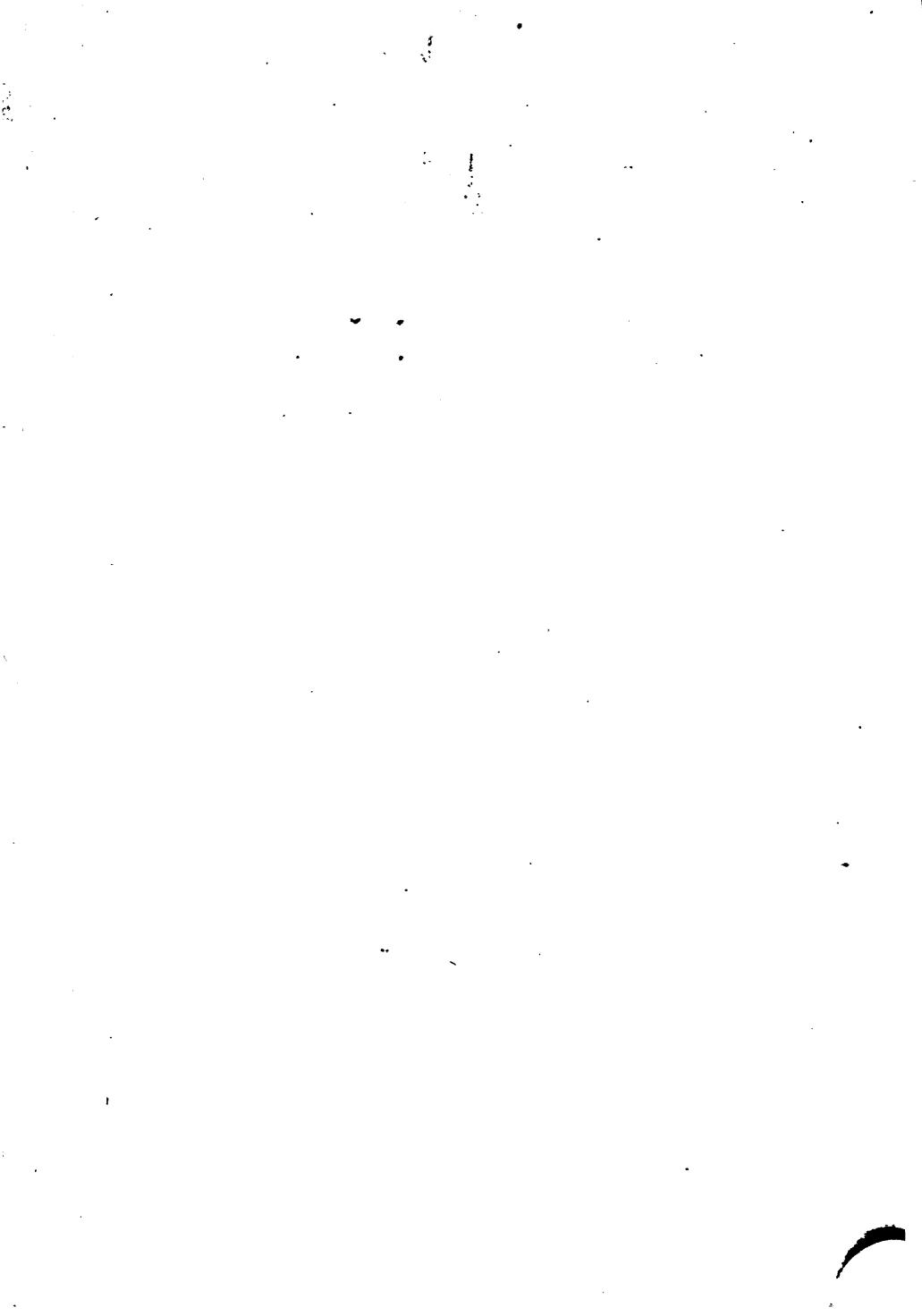
EMMA YAWGER. Born in New Jersey, April 11, 1834; died at St. Louis, Mich., March 25, 1883. Painted landscape and fruit pieces.

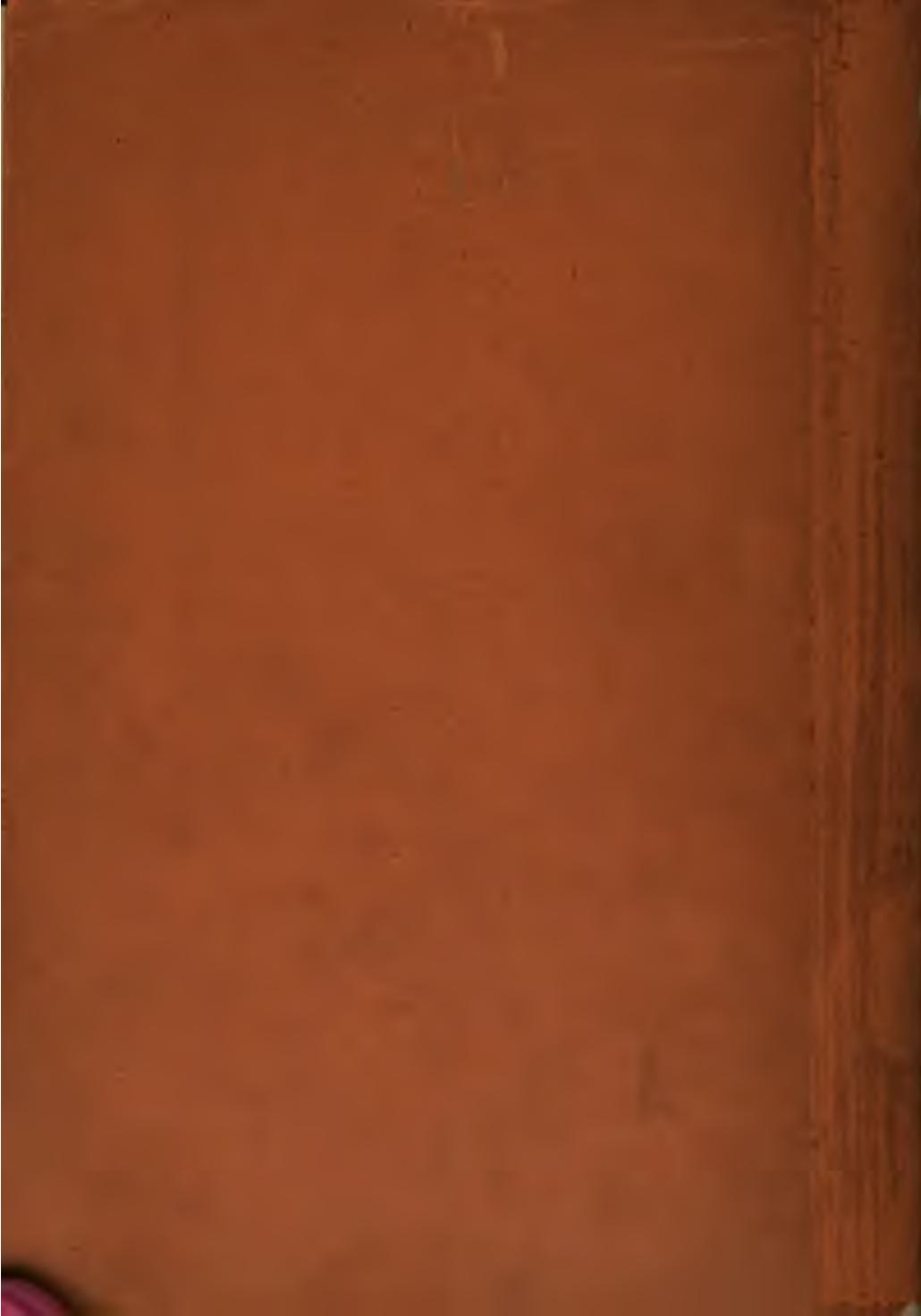
S4 Italian Girl. Half length portrait of girl spinning with a distaff.

Canvas: h. 40 in., w. 30 in. Bequeathed to the Museum by the artist.









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